

The Elementary ENGLISH REVIEW

VOLUME VI

OCTOBER 1929

NUMBER 8

The Newer Animal Story

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TO THE children of a generation ago who had outgrown the countless repetitions of Goldilock's escape from the three fastidious bears and Red Riding Hood's encounter with the dissembling wolf that masqueraded as her grandmother, the touching autobiographies of *BLACK BEAUTY* and *BEAUTIFUL JOE*—those books which doubtless furthered the noble cause of the Humane Society and perhaps added not a few to the ranks of the anti-vivisectionists—were universal favorites. In animal stories today the life history is still the commonest type, but the tendency in the newer animal stories, as in other contemporary fiction, is toward simple realism and away from pseudo-realism and sentimentalism. The modern writers are less obviously trying to teach kindness to "dumb" animals and are probably succeeding better in developing a true sympathy with the life of our fellow mortals, as Burns was pleased to call them.

For these reasons the recent stories are in the main more suitable reading for the older children, who demand a "true" story. Many of them are of as much interest to grown-ups as to children, and this appeal to mature tastes is one of the best testimonials to the real worth of any so-called

children's literature. Some of the Newbery Prize books are good examples. Will James's *SMOKY* in 1927 and Dhan Gopal Mukerji's *GAY-NECK* in 1928 were given awards by the American Library Association as the best children's books printed in their respective years. Literary merit was the chief consideration in the choice of Felix Salten's *BAMBI, A LIFE IN THE WOODS* by the Book-of-the-Month Club last winter.

SMOKY has been listed by admiring critics as an animal classic. It is the story of a cowboy's mouse-colored mustang, a "one-man" horse. This book will probably never be read so widely and lacrimosely as *BLACK BEAUTY*, its predecessor in the field of the horse story. To compare these two would be like comparing *UNCLE TOM'S CABIN* and *PORGY*. James tells his story in the colloquial and ungrammatical language of the cow-puncher. To some the bad grammar may be an undesirable feature, but even a school teacher can scarcely feel that it is overdone; and the impression of genuineness and authenticity is decidedly intensified by this medium. Ideas of the life of the cowboy in this book are without the false glamor so common in stories of this vanishing American type. *PATCHES* by

Clarence Hawkes (1928) is another wholesome story of cowboy and cow-horse life in which there are exciting moments and examples of heroism in horse and man. This book has somewhat the effect of having been written "down" to young readers for their education as to the ways of cow-punchers. Hence it is not so spontaneous as *SMOKY*.

Mukerji's *GAY-NECK* is the simple account of a carrier pigeon,—the most beautiful, the author says, in his home city of Calcutta—which, after escaping death from his natural enemies, the hawks and eagles, is sent to the front in the service of the British government. There is no glorification of war in the book however; indeed it is a fine bit of peace propaganda. Ghond, the old hunter, teacher of jungle lore and trainer of the pigeon, came back with *GAY-NECK* to a lamasery where they could be healed of the "fell disease," the sickness of fear and hate. Fear is emphasized as the chief enemy in the jungle as among human beings. "No beast," says Mukerji, "can kill his victim without frightening him first. In fact, no animal perishes until its destroyer strikes terror into its heart. To put it succinctly, an animal's fear kills it before its enemy gives it the final blow." The fact is constantly brought out here and in the author's *KARI THE ELEPHANT*, that animals can smell fear, and it is imperative that the hunter be absolutely unafraid. In *KARI* one learns an amazing lot about elephants and about real life in the jungle without being conscious of the lessons. It is written in the same simple, straightforward reporter style as *GAY-NECK*, and because of its subject matter will prove even more interesting to many children than the story of the pigeon.

Perhaps Jack London's *CALL OF THE WILD* and Ernest Thompson-Seton's many wild animal biographies are the true forerunners of this kind of animal fiction. Thompson-Seton, Canadian naturalist, might be accused by sticklers for biological fact of having assumed too much in his

analyses of animal psychology from their behavior and of endowing wild creatures with extraordinary reasoning power. In his introduction to *WILD ANIMALS I HAVE KNOWN* he maintains that the stories are all true and defends his treatment: "The real personality of the individual and his view of life are my theme, rather than the ways of the race in general, as viewed by a casual and hostile human eye. * * * I hope some will find herein emphasized a moral as old as Scripture—we and the beasts are kin. Man has nothing that the animals have not at least a vestige of, the animals have nothing that man does not in some degree share."

To many people, and perhaps especially to children, stories about animals fall into two classes: those in which animals talk and those in which they do not. In Salten's *BAMBI* we have a deer for a hero, an omniscient author, and exclusively animals' conversation. John Galsworthy, who read the book in the galley proof, says in his introduction of it: "I do not as a rule, like the method which places human words in the mouths of dumb creatures, and it is the triumph of this book that, behind the conversation, one feels the real sensation of the creatures who speak. Clear and illuminating, and in places very moving, it is a little masterpiece. * * * I particularly recommend it to sportsmen." There seems to be just the right amount of talking among the animals. The delicacy of the intimate picture of the life of the deer and their forest companions, even to the falling autumn leaves, makes *BAMBI* highly poetic. There are moments of humor, of pathos, and of high climax and excitement, and a beautiful unity of effect is achieved in the cycle of one generation. This is plainly a book that would be enjoyed only by the more precocious or imaginative of the older boys and girls.

Many animal stories are avowedly the writer's narration of his own pets or his observation of his close animal neighbors, usually told in the first person. John

Muir's STICKEEN (1909) is a classic example. It is really a short story, a brief and powerful account of the explorer's experience with an apparently ordinary mongrel cur as they suffered together in crossing a well-nigh impassible crevasse on the glacier in a fearful storm. A short excerpt from the description of the dog's actions in his joy of deliverance will illustrate the point and style of the story:

"He flashed and darted hither and thither as if fairly demented, screaming and shouting, swirling round and round in giddy loops and circles like a leaf in a whirlwind, lying down, and rolling over and over, sidewise and heels over head, and pouring forth a tumultuous flood of hysterical cries and sobs and gasping mutterings. When I ran to him to shake him, fearing he might die of joy, he flashed off two or three hundred yards, his feet in a mist of motion; then turning suddenly, came back in a wild rush and launched himself at my face, almost knocking me down, all the time screeching and screaming and shouting as if saying, 'Saved! saved! saved!' * * * Who could have guessed that capacity of the dull, enduring little fellow for all that most stirs this frame? Nobody could have helped crying with him."

Muir comments on the change in the dog after that crucial experience, his different attitude toward him, and says, "Often as he caught my eye he seemed to be trying to say, 'Wasn't that an awful time we had together on the glacier?'"

Though Thomas C. Hinkle's TAWNY (1927) is evidently about the author's own dog, the story is told in the third person. Tawny was wild and thought by all but his master to be a cattle killer, but was proved innocent in the end. THE SPRITE, A STORY OF A RED FOX by Ernest Harold Baynes is an interesting and well-written example of the "true story" type. While the author is devoted to his pet, he does not minimize his mischief or sentimentalize over his virtues. He knows foxes, being a fancier, and he simply interprets them sympathetically.

Emma-Lindsay Squier's THE WILD HEART is another of this type. Albert Payson Terhune has many devoted readers of his dog stories.

Somewhat different in spirit and method is the account of a pet chimpanzee as told by his master, Cheary Kearton, in a little book entitled MY FRIEND TOTO. It is illustrated by photographs, as many of these books are. The author relates the adventures of his pet on his journey from the Congo to London. Though the animal showed unusual intelligence, Mr. Kearton insists that he did not deliberately teach him anything. Sir Gilbert Parker, who also knew Toto, wrote the Preface.

As the result of first-hand experience with the circus and circus animals come Edwin P. Norwood's books, the last of which are THE OTHER SIDE OF THE CIRCUS (1927) and THE CIRCUS MENAGERIE (1929). The author has been connected with Ringling Brothers and writes of the peculiar and individual tastes and daily lives of the trained performers in the big tent. The books have no real plot and are definitely written for the purpose of giving information, but are nevertheless interesting to any child who loves a circus and likes to know the back-stage side of it.

Turning to books for younger children, perhaps we should mention here Thornton W. Burgess, well-known for his MOTHER WEST WIND and volumes upon volumes of "bedtime" stories of the never-ending drama of the Green Forest and Farmer Brown's barnyard, which are again purely informational and have inevitably grown pretty thin. Of a somewhat different nature is his entertaining and seasonal story for younger folk entitled THE CHRISTMAS REINDEER, (1926). Fancy is mingled with fact or factual fiction by the introduction of Santa Claus, who lives in the Valley of the Good Spirit and chooses eight reindeer from the herd each year and returns them after his magic journey the best trained sled deer in the North. These favored creatures he calls by the names given them

by Clement Moore in "The Visit of St. Nicholas." Two Eskimo children have the rare privilege of meeting and serving the saint.

The type of story with the obvious purpose of teaching kindness, already mentioned, is as a class too preachy and sentimental to be artistic. We may well remind ourselves of the "Ancient Mariner," however, when we are tempted to make a general statement on this score. There is a very fine book of this kind written by Selma Lagerlöf, Sweden's foremost woman writer. Miss Lagerlöf was requested by the Swedish government to write something that could be used for supplementary reading in the fourth and fifth grades in the public schools, and the result was a child's story that has become a classic. *THE WONDERFUL ADVENTURES OF NILS* and its sequel, *FURTHER ADVENTURES OF NILS*, relate the dream experiences of a very naughty boy who is punished by the wild geese for his cruelty to them. Incidentally he learns much of the migratory journeys of these birds and of other wild things in the Northland.

With a somewhat similar starting point we find W. H. Hudson's charming story for children under the attractive title, *LITTLE BOY LOST*. This book is probably the only one of Hudson's that would be read with interest by children. In a postscript he explains that he has written what he imagines would have suited his peculiar taste as a child,—*"the impossible story to be founded on my own childish impressions and adventures, with a few dreams and fancies thrown in and two or three native legends and myths, such as the one of the Lady of the Hills, the incarnate spirit of the rocky Sierras in the great plains, about which I heard from my gaucho comrades when on the spot—the strange woman seldom viewed by human eyes who is jealous of man's presence and is able to create sudden violent tempests to frighten them from her sacred haunt."*

The result is just such mixture as one

might expect from the expressed purpose. Though not primarily an animal story, we could tell beforehand that anything that would have suited Hudson's "peculiar taste" when a child or at any other time would have had to do with nature, and animals, of course, as a part of nature. We do not learn much about natural history, however, in this book, since fact and fancy, deed and dream are told without much distinction. It is both romantic and realistic, as changeable as a child's own fancy. We are not told exactly where the story happens, but we know that the author had in mind the South America of his childhood.

A little boy who could not understand why his old parents did not approve of snakes as pets and who amused himself for weeks by starting echoes on the lake, one day took his father's gun, which was "the noisiest thing in the world" and, of course, would make a fine echo. Accidentally he killed a spoonbill, and in the dark cloud that came up shortly after, the remorseful child saw the form of an immense bird. Martin's adventures began when he chased a flying figure, which was really his own image in the mirage, and finally go so far from home that he never came back.

There is no thought, of course, that these later stories are in any way a substitute for those best of all modern animal tales, *THE JUNGLE BOOKS* and *JUST SO STORIES*. Though the former have some of the characteristics of the older types, particularly the fable, Kipling created in them a form all his own, unprecedented and inimitable. In these glorified fables the subtle and clever portrayal of the humanized animal character and the faithfulness to external nature that gives the perfect illusion of reality reveal a breadth of knowledge and experience and a consummate wisdom which, combined with the art of expression, make each one a masterpiece. Children must read them with what Coleridge calls "that willing suspension of disbelief." Philosophy and satire they may not see, but

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Helping the Teacher Improve Oral Reading in the Grades

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(Continued from September)

WE ARE living now with the talking movie and the radio; perhaps they will make for clearer utterance. Most children are skillful in imitating a model, but if a child can not make a sound correctly through imitating the teacher, for example, then the teacher should be able to explain and demonstrate to the child how different sounds are produced.

Oral reading lessons need to be carefully assigned, so that pupils will study and read with a purpose. It may be to make their hearers see the pictures in a story such as Stockton's *GRIFFIN OF THE MINOR CANON*; or appreciate the humor in a selection from *ALICE IN WONDERLAND*; or feel the chill of winter in Shakespeare's shivery poem from *LOVE'S LABOUR LOST*:

"When icicles hang by the wall
And Dick the shepherd blows his nail
And Tom bears logs into the hall
And milk comes frozen home in pail" . . .

or to express the rhythmic value of such a poem as Samuel Clover's "Cadences:"

"I am riding, riding, riding, on the hard
dirt road

And my horse's ears are pointed, and my
horse's neck is bowed.

For in his veins pulsating is the ichor of
the spring,

And I catch the lilt of music his dancing
hoofbeats ring."

Other purposes for reading aloud might be:

To practice the parts that could be used in a play.

To entertain persons who have not read the story and do not have a book. Some skillful teachers conduct all oral reading lessons without a set of books, the reader being the only person to have a book. Sometimes a class reads aloud to entertain another class, principal, supervisor, or a child who has been absent.

To read while others who have illustrated the story close their books to listen. These others show their pictures at the appropriate time.

To present an original report in history or geography or civics.

To convey items of information contained in bulletins, notices, invitations, letters.

To verify a point made during a class discussion.

Criticism of oral reading should be frank, fair, temperate, and kindly. Sarcasm and condemnation do very little, if any, good. "He made us see clearly the picture of the snow-ball battle," or "He made us feel the chill of winter," or "He read slowly and distinctly enough for us to get the ideas," are far better than "He left out a word," or "He didn't pronounce a word correctly." The attitude of the audience should be helpful. Never should the motive of the listeners degenerate into fault finding. Correction of one pupil by another has its dangers. Self-correction and self-criticism are far better.

It is well to have an occasional reading contest. Reading contests can be made just as interesting as athletic contests or spell-

ing contests. One day the subject-matter may be stories, another day conundrums, another day problems in arithmetic, another day reports in connection with the social studies.

Occasionally each pupil may choose one paragraph descriptive of a character and find out who can best make you see that character. It might be Irving's description of Ichabod Crane; or Dickens's Mrs. Fezziwig who was "one vast substantial smile;" or it might be Joseph Conrad's description of the old North Sea pilot:

"His name was Jermyn, and he dodged all day long about the galley drying his handkerchief before the stove. Apparently he never slept. He was a dismal man, with a perpetual tear sparkling at the end of his nose, who either had been in trouble, or was in trouble, or expected to be in trouble—couldn't be happy unless something went wrong. He mistrusted my youth, my common sense, and my seamanship, and made a point of showing it in a hundred little ways."

There may be a poetry reading contest to see who can best express the music of poetry. Much of the effect of poetry depends upon rhythm and melody. The special function of rhythm is to express emotion. Let us have children read poetry not merely to get ideas but to please the ear. Carlisle defines poetry as "musical thought." If the lines are musical they must be said musically.

There is also musical prose—prose that is beautifully pictorial; for example, when Conrad in his exquisite story, "Youth," describes the burning ship.

The meaning and the voice need to help each other. The voice must exemplify the meaning of the lines, their imagery, their music, their feeling and beauty. The voice must create an atmosphere.

"The ladies of Sevilla go forth to take the air,
They loop their lace mantillas, a red rose
in their hair;

Upon the road Delicias their little horses
run,
And tinkle, tinkle, tinkle, the bells go every
one."

Or take Robert Louis Stevenson's epitaph:

"Under the wide and starry sky
Dig the grave and let me lie
Glad did I live and gladly die
And I laid me down with a will."

As Bassett⁴ points out, those lines give something more than businesslike instructions for burial. They are a message of good cheer from one who welcomed life and what it brought with courage and gladness. Yet they can be read impotently. We need to *feel* the spiritual energy of Stevenson's lines.

So in answer to the question, "How may pupils be trained in the art of reading aloud?", we decide that such training includes:

- Helping them to understand
- Assisting them to feel
- Aiding them in picturing
- Showing them how to use their voices
- Helping them to appreciate an audience situation.
- Training them in rapid recognition of words and phrases
- Making them conscious of their own individual reading needs.

What are some common oral reading deficiencies and their correctiveness?

The teacher needs to discover, diagnose, and classify oral reading deficiencies and plan effective remedial work. In other words she needs to know what is the matter and what to do about it.

Gray's Oral Reading Test enables the teacher to locate the errors of pupils and to make comparisons with pupils elsewhere. Teachers may also devise their own tests to discover weaknesses. As a child reads

⁴Basset, L. E.: A HANDBOOK OF ORAL READING, Houghton Mifflin Company, 1917.

orally and silently the teacher can observe his special difficulties. Through lessons in which each child's errors are explained to him and individual attention is given him some of these difficulties may be overcome.

The thing that I most commonly find in the classroom is that children are getting practice in reading, but it is bad practice because it is not practice with the attention of individuals focussed on their special difficulties. Last week I observed a reading lesson with a third grade class. The children read aloud in response to good questions asked by the teacher. I talked afterward with the teacher about four of the children who read.

Marian was a fluent reader but she read with very little expression, with no imagination nor emotion. She was asked to read several times. She therefore had practice in reading, but she had no real help. The teacher did say, "Feel what you read," and "Read with expression," but that did not help. The child evidently did not feel that others were dependent on her for the meaning. She may not have had a clear idea of the meaning herself. Perhaps a comparison between her monotonous reading voice and the style of speech in direct conversation would have helped, provided it could be shown that the difference was due to directness and clearness of thinking. This cursory kind of reading done "with the mouth open and the mind shut" should always be challenged.

Bruce was a word reader. He knew his words very well and read rather fast, but his reading was choppy; his words were not well joined. Often teachers are not conscious of what is the matter here. Bruce's bad reading practice was worse than no practice at all. It accentuated his fault. What will help Bruce? Flashcard exercises, with a variety of phrases and correct thought groupings. Let the teacher, sometimes by reading aloud, set a reading standard. In response to a question let Bruce read silently the sentences which answer the question before he reads them

aloud. Never permit an exception to the principle of reading aloud in thought units.

John lacked word control. Bruce knew all of the words. John didn't; but John could answer all the thought questions. What to do? Give much supplementary work with simple vocabulary; give work in phrasing; give stimulating introductions; drill upon real difficulties in advance; have phonic practice. When John is reading to the class tell him the words he does not know. When he hesitates at a word he may be the only one in the whole group who doesn't know the word. Don't let the continuity of the story be spoiled for the others by stopping to apply phonics for one child.

Elizabeth stammered. What may the teacher do for Elizabeth? Work for freedom and self-confidence. Don't hurry her. Encourage her to believe that she can overcome the defect. Teach her to inhale properly before she tries to talk.

These children and many other children are getting practice in reading aloud but they are getting no practice in overcoming their particular difficulties.

In conclusion, I have several questions:

1. How determine the proper balance between oral and silent reading?
2. Will there be transfer of voice training from oral reading to conversational speech?
3. Will words and phrases read aloud tend to increase the reader's vocabulary more readily than words and phrases read silently?
4. Is it possible to develop reading tests which will measure the skills and abilities associated with a comprehensive, well-balanced reading program?
5. How much class criticism shall there be after a pupil has read orally?
6. Should the listeners, when either the teacher or a pupil is reading aloud, always be held responsible for something other than mere listening?
7. How may group reading be handled so as to give oral reading practice advantageously instead of disadvantageously?

Materials for Children's Book Week*

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CHILDREN'S Book Week is celebrating its tenth anniversary this year. The plan of setting aside one week in the year during which special effort is made to encourage the love of reading among young people originated in 1919. Back of it, at that time, were the American Library Association, American Booksellers Association, the Boy Scouts of America and a number of publishers. The movement has grown in influence and importance year by year. Entire communities now participate in encouraging a love of books and reading among all ages, and the week is becoming more generally known as "Good Book Week."

Each year of its celebration new activities are originated for its observance in schools, in libraries, in clubs, and in bookstores. These activities offer a wide range of suggestions and every community or school, no matter how limited its resources, can in some way bring the enjoyment of reading to the attention of young and old.

To display brightly colored book jackets on the school bulletin board is an easy matter, and proves to be an effective way of enticing boys and girls to read certain books. These colored paper covers can be purchased from publishers for a small sum. A slogan on the blackboard is always possible, or a short poem, such as Emilie Poulsson's

"Books are keys to wisdom's treasure;
Books are gates to lands of pleasure;
Books are paths that upward lead;
Books are friends. Come, let us read."

The children will readily react to the suggestion of having each bring his or her favorite book, either from home or from the local library. To display the books and have the children talk about them requires a minimum of the teacher's time in planning. These are possibilities within the range of everyone.

If it is possible to work out more elaborate observances, there is the book play or pageant, and projects of various kinds.

Plays and Pageants

A book play is especially timely, and may be either a dramatization of a book well liked by children, of which there are a number available, or a play bringing in book characters. *FRIENDS IN BOOKLAND* by Winifred Hope is an example of a book character play.

Rather than use the plays available it may be thought preferable to have the boys and girls work out their own dramatizations. In the *HANDBOOK OF CHILDREN'S LITERATURE* by Gardner and Ramsey, the authors describe in detail the working out of a Book Week festival using the story *MISS MUFFET'S CHRISTMAS PARTY*, by Samuel McCord Crothers. It is a splendid example of creative festival making in which the entire school participates.

Shadow plays and marionette productions are fascinating to children. *MARIONETTES, MASKS AND SHADOWS*, by Mills and Dunn, is a complete and most helpful book on the phases of play production.

*This is the second article in a series prepared under the direction of the Book Evaluation Committee of the American Library Association

The appendix contains a list of stories suitable for such purposes.

The following is a selected list of plays suitable for Book Week.

ALI BABA AND OTHER PLAYS FOR YOUNG PEOPLE OR PUPPETS, by H. H. Joseph.

FRIENDS IN BOOKLAND, by W. A. Hope.

LITERATURE DRAMATIZED FOR CLASS-ROOM USE, by M. A. Butler.

NEW PLAYS FOR SCHOOL CHILDREN, by A. M. Lutkenhaus.

Trial scene from "Alice in Wonderland."

NEW PLAYS FROM OLD TALES, by H. S. Wright.

"Pageant of Books for Children's Book Week," by Helen Martin.

IN THE ELEMENTARY ENGLISH REVIEW, October 1927, p. 236-238.

PLAYS FOR SCHOOL CHILDREN, by A. M. Lutkenhaus.

Contains a dramatization of "Master Skylark."

TOAD OF TOAD HALL, by A. A. Milne.

A dramatization of Kenneth Grahame's delightful "Wind in the Willows."

A TREASURY OF PLAYS FOR CHILDREN, and

ANOTHER TREASURY OF PLAYS FOR CHILDREN, by M. M. Moses.

The plays "Alice in Wonderland" and "Treasure Island," and a marionette production of "Don Quixote" are included.

Projects

Projects which can be participated in by all ages and all departments of a school are innumerable. The making of Book Week posters, the modelling in clay of favorite book characters, scenes from favorite stories modelled in miniature, bookshelves made from designs supplied by manual arts instructors or from library books, dolls dressed as book characters, all emphasize books and reading.

More detailed projects with book interest have been described in various period-

icals and outlines of courses of study. The following list is a selection.

"Book Characters," in PLATOON SCHOOL, 2:176.

Children represent their favorite book character in auditorium program and vote is taken as to greatest favorite.

"Book Making," in LOS ANGELES COURSE OF STUDY FOR FIFTH AND SIXTH GRADES, p. 68-70.

A sixth grade makes a book for another school with the aid of a branch library.

"Book Making," in PRIMARY EDUCATION, 44:436-438.

A fifth grade class writes and illustrate a book.

"Book Week Activities Throughout One School," in JOURNAL OF EDUCATIONAL METHOD, 8:28.

"Dolls," in PRIMARY EDUCATION, 44:519. Dolls dressed at home to represent book characters and a contest of these during Book Week.

"The Evolution of the Book," in JOURNAL OF EDUCATIONAL METHOD, 6:317.

"How Man Has Made Records" in CURRICULUM MAKING IN THE ELEMENTARY SCHOOL, by Lincoln School Library Staff, p. 198-219.

Well worked out questions correlated with all subjects of classroom activity.

"Posters and Original Poems," in PRIMARY EDUCATION, 44:180-183.

"A Study of Ancient Books," the first school primer, etc., in LOS ANGELES COURSE OF STUDY FOR THIRD AND FOURTH GRADES, p. 131-36.

Books and Articles on Children's Reading

To refresh the mind on the entire question of children's reading there are magazine articles, pamphlets and books which are stimulating and thought provoking. Each year the amount of printed material on the subject increases. THE READER'S GUIDE TO PERIODICAL LITERATURE which is to be found in every library, will provide magazine articles on the subject.

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Children's Book Week Exhibition at Teachers College, Columbia University, 1928

HARRIET R. FORBES

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CHILDREN'S Book Week has become such an established institution that it was refreshing to see the enthusiasm with which it was hailed by the four thousand or more students of Teachers College. Because they had little time to give to visiting the many fascinating exhibits throughout the Public Library branches and the book stores, the one at Teachers College offered a rare opportunity to them. They were delighted first with the freshness and beauty of the books. "This has been the most enjoyable hour I have spent since I have been at Teachers College," one student exclaimed. The gay posters which greeted everyone at the very entrance of the library and which bore them along up the five floors called forth innumerable compliments and requests for the address of their makers. Miss Humble will find herself deluged with requests for them from all parts of the United States and foreign countries next year, for their educational and artistic possibilities were fully appreciated.

The unusual arrangement of the Teachers College Library building makes it necessary to have books of certain related groups kept for reference on four separate floors. The exhibition books were therefore arranged according to this same grouping, Bible stories being grouped with religious education; books of travel and adventure with geography and history; books of games with physical education and so on. The wealth of new and well written children's books not classed among texts, but of educational value, contributed immeasurably to the significance of the exhibition. The modern emphasis on stimulating the child's interest in a subject

in order to teach him, makes this type book of greater and greater importance in the educational field.

The close proximity of Horace Mann School to Teachers College made it possible for the teachers to bring their classes into the library at various hours during the day. From kindergarten to senior high school the children eagerly came to see the new books and to renew their acquaintance with old friends. Many of them were so enthusiastic that they asked, "May we come in after school and look at the books as long as we wish to?" Instead of having a display of their own in the school library, which has little space for one, Miss Hull, the librarian, loaned their new books to Teachers College. Posters in the halls and an article in the school paper brought the parent's attention to the exhibition. There was a special table devoted to books on children's reading and recent lists of books for children, as well as the many publishers' catalogues of children's books and the invaluable Bowker BOOK SHELF FOR BOYS AND GIRLS. So many of the Teachers College students are parents that they were equally interested in this phase of the exhibit. A number of the Lincoln School teachers also brought their classes to the library.

The Teachers College library possesses some rare early children's books which furnished a pleasing study in contrast, as well as in the history of children's book making. The professors of children's literature made use of these and the newer books by bringing their students to the library for several class periods.

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Music In The Story Hour

WINIFRED M. BRIGHT

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MUSIC should be just as much a part of the child's environment as good literature, and he should hear it as often, and as naturally, as possible. Just as a child, who, from his earliest babyhood, has heard good poetry and learned to love it quite as a matter of course, so he may learn to love good music.

Many children hear good music in their homes, but others do not, and they must hear it elsewhere if they are to develop a love for it. The work of music appreciation in the public schools is doing more than anything else to develop an understanding of good music in children. An opportunity for correlating music and literature is the library story hour.

We in Wilmette are fortunate in having a piano in the children's room—a left-over of the days when the room was rented for one of the Sunday schools each week. I use it frequently, sometimes having a program entirely of piano music, sometimes playing music with the stories as I tell them. If the children's librarian does not play, she can ask some one to play for her.

In selecting stories for which one is to play music, one instinctively thinks of something that will adapt itself to such treatment. Stories from operas, fairy tales and poetry are ideal, and seem so interwoven with music that it becomes a fascinating study to link them together. The combinations of stories and music are practically endless, limited only by one's knowledge of them or the desire for research.

In giving one of these programs, the story teller either stands or sits, playing the

music when it can be brought appropriately in the story.

I find that children do not respond to the ultra-modern music. They love melody primarily, and rhythm. Much of Wagner is easily understood by them when played at the piano. I have seen a group of children listen spellbound to the "Fire music" from *Die Walkure*. This may be played in telling "The Sleeping Beauty," when describing the hedge that grew around the castle during the hundred years' sleep.

I play MacDowell often, because I am particularly fond of his music, and because his romantic and poetic interpretations of nature make a strong appeal to these same qualities in children.

I also ask different singers in town to give programs, and the children always give them enraptured attention.

Kate Douglas Wiggin's introduction to *GOLDEN NUMBERS* is a very sympathetic and exquisite presentation of the reading of poetry, and much of what she says may with equal fairness be applied to music. In *WHAT SHALL WE READ TO THE CHILDREN?* Clara Whitehill Hunt says: "Make it an unvarying practice to link poetry with the children's every happy experience." Could we have a better ideal for cultivating a love of good music?

I should like to express my appreciation of the help I received at Lyon and Healy's in making my bibliography. A marvelous knowledge of the stock, combined with absolute courtesy, makes research work there a positive delight.

Alden, R. M.

WHY THE CHIMES RANG. p. 1-9. Bobbs-Merrill 1924.

- Music: De Koven, Reginald.
Legend of the Chimes p. 12-13, in *ROBIN HOOD*. Instrumental and vocal. G. Schirmer. Play when telling of the sound of the chimes in the tower.
- Andersen, H. C.
Ugly Duckling. p. 138-46, in *FAIRY TALES*. Whitman.
Music: MacFadyen, Alexander.
Op. 18. John Church. The Swan—Play at end of story.
- Grimm, Wilhelm and Jakob
Hansel and Gretel. p. 188-98 in Tappan, E. M. *FOLK STORIES AND FABLES*. Houghton 1907.
Music: Humperdinck, Engelbert.
HANSEL UND GRETEL. p. 76. G. Schirmer. Play music at bottom of page when telling how children were at play and happy before the famine came, at beginning of story.
Same—Prayer Song. p. 3. Play when telling of children going to sleep in the forest.
- Harris, J. C.
STORIES FROM UNCLE REMUS. p. 3-19, 24-29. Appleton, 1908.
Music: MacDowell, Edward.
From Uncle Remus. p. 32-4, in *WOODLAND SKETCHES*. Arthur P. Schmidt. Play after the stories are told, or read.
- Hutchinson, V. L.
Cinderella. p. 137-42, in *CHIMNEY CORNER STORIES*. Minton, 1925.
Music: Beethoven, Ludwig van.
Minuet in G. Play when telling of the prince dancing with Cinderella, and also in describing the second ball.
- Hutchinson, V. L.
Elves and the Shoemaker. p. 119-24, in *CHIMNEY CORNER STORIES*. Minton, 1925.
Music: Grainger, Percy.
Country Gardens. No. 22, G. Schirmer. Play very lightly and quickly, when telling how the elves dress themselves in their new clothes and dance around the room.
- Tappan, E. M.
King John and the Abbot. p. 35-45, in *OLD BALLADS IN PROSE*. Houghton, 1901.
Music: Wekerlin, J. B. p. 16-18.
O, Shepherdess Fickle. No. 7, in *BERGERETTES*; Romances and Songs of the Eighteenth Century. Oliver Ditson. Play when telling of the abbot going to see the king.
Godard, Benjamin.
Pan's Flute. Op. 50. Play when telling of the abbot meeting the shepherd.
- Wiggin, K. D. and Smith, N. A.
Briar Rose. p. 54-60, in Skinner, A. M. and Skinner, E. L. *EMERALD STORY BOOK*. Duffield, 1915.
Music: Jungmann, A.
Spinning Song. Op. 29. White-Smith. Play when telling of the princess finding the old woman spinning.
Gounod, Charles.
Slumber of Juliet. p. 24-25, in *PIANO SELECTIONS FROM FAVORITE OPERAS*. G. Schirmer.
Play when telling of the princess' hundred years' sleep.
- Lang, Andrew.
Beauty and the Beast. p. 117-38, in *BLUE FAIRY BOOK*. Longmans, 1920.
Music: Liszt, Franz.
Liebstraum, No. 3. Oliver Ditson. Play when telling of Beauty and her father going to the beast's castle, and hearing the music as they enter the courtyard.
MacDowell, Edward.
Beauty in the Rose Garden. p. 7, in *FORGOTTEN FAIRY TALES*. Arthur P. Schmidt. Play when telling of Beauty walking in the rose garden.
- Lang, Andrew.
The Water Lily. p. 196-204, in *BLUE FAIRY BOOK*. Longmans.
Music: MacDowell, Edward.
To a Water Lily. p. 28-9, in *WOODLAND SKETCHES*. Arthur P. Schmidt. Play when telling of the prince hearing a voice singing.
- Stevenson, R. L.
CHILD'S GARDEN OF VERSES: Illus. by J. W. Smith. Scribner, 1905.
Selections from these poems may be woven into a little story of a child's day, with music composed for them. First, tell of how a little boy, Peter, gets up in the morning: read "Time to Rise," p. 51. Before he begins his breakfast he says "A thought," p. 4, and while he eats his bread and milk, he thinks of "The Cow," p. 32-33, who gives him milk each day. It is raining so that Peter cannot go out-of-doors, "Rain," p. 8, but after a time the sun comes out, and he takes his boats to the brook at the foot of the garden. "Where Go the Boats?" p. 18. As Peter plays he sees his shadow. "My Shadow," p. 23-24. After lunch and a nap, Peter goes to the orchard and swings under an apple tree. "The Swing," p. 49-50. Some of Peter's little friends come to play with him, and they all go marching around the village. "Marching Song," p. 30-1. Peter watches the moon rise, "The Moon," p. 48, and then looks at his books before going upstairs. "The Land of Story Books," p. 83-84. After his mother tells him a story and tucks him into bed, she sings "My Bed is Like a Little Boat," p. 46-47.
Music: Although the following are all songs, they make delightful piano pieces, and are to be played after one reads the poem of the same title.
Crowninshield, Ethel.
Time to Rise, p. 23; The Cow, p. 20-21; Rain, p. 9; My Shadow, p. 16-17; in *ROBERT LOUIS STEVENSON'S SONGS*. Milton Bradley.
Nevin, Ethelbert.
Where go the boats? No. 3, in *SKETCHBOOK—Three Songs from Child's Garden of Verses*. Boston Music Co.
Lehmann, Liza.
The Swing, p. 6; The Moon, p. 8; in *THE DAISY CHAIN* (cycle of 12 songs for childhood). Boosey and Co.
DeKoven, Reginald.
Marching Song. p. 30-31, in Smith, Eleanor, *MODERN MUSIC SERIES*. First Book. Silver Burdett.
Loftus, Cissie.
My Bed is like a Little Boat. White-Smith.

McSpadden, J. W.

Lohengrin. p. 87-113, in *STORIES FROM GREAT OPERAS*. Crowell, 1923.

Music: Wagner, Richard.

Elsa's Dream. p. 15-17: arr. by Franz Liszt in *WAGNER ALBUM FOR PIANO*. Vol. 1103. G. Schirmer. Play when telling of Elsa's dream.

Prayer. p. 8-10: arr. by Alfred Jaell in *WAGNER ALBUM FOR THE PIANO*. Play when telling of Elsa's prayer.

Wedding March. p. 3-4: arr. by J. V. Hamm in *WAGNER ALBUM FOR THE PIANO*. Play when telling of the bridal procession.

McSpadden, J. W.

The Rhinegold. p. 237-262, in *STORIES FROM GREAT OPERAS*. Crowell, 1923.

Music: Wagner, Richard.

Song of the Rhine Daughters: arr. by Otto Singer. v. 1103. G. Schirmer. Play when telling of the Rhine daughter's happiness.

Pyle, Howard.

How Robin Hood Became an Outlaw. p. 1-15, in *SOME MERRY ADVENTURES OF ROBIN HOOD*. Scribner, 1902.

Music: De Koven, Reginald.

In Sherwood Forest. p. 2-3, in *ROBIN HOOD*. (Instrumental and vocal). G. Schirmer. Play when telling of Sherwood Forest.

Ruskin, John.

KING OF THE GOLDEN RIVER. Macmillan, 1926.

Music: MacDowell, Edward.

Idyll, Op. 28. No. 4 in B flat. G. Schirmer. Play when telling of the water-fall.

FOUR SEASONAL PROGRAMS

I—WINTER

Shakespeare, William.

When Icicles Hang by the Wall (from *LOVE'S LABOR LOST*) p. 19-20, in Wiggin, K. D. and Smith, N. A. *GOLDEN NUMBERS*. Doubleday, 1902.

Duffield, S. W.

How the Pine Tree Did Some Good. p. 95-104, in Skinner, A. M. and Skinner, E. L. *PEARL STORY BOOK*. Duffield, 1919.

Dodge, M. M.

Snowflakes. p. 237, in Stevenson, B. E., *HOME BOOK OF VERSE*. Holt, 1922.

Music: MacDowell, Edward.

Winter. p. 8-9, in *FOUR LITTLE POEMS*. Op. 32. Carl Fisher.

Bemberg, H.

"Tis Snowing (Il neige). No. 3 in G. Enoch and Sons.

(Although this is a song, it may be played as a piano solo by working the accompaniment in with the air).

II—SPRING

Martin, William.

An Apple Orchard in the Spring. p. 63-4, in Wiggin, K. D. and Smith, N. A. *GOLDEN NUMBERS*. Doubleday, 1902.

Prosperpina and King Pluto. p. 71-81, in Skinner, A. M. and Skinner, E. L. *EMERALD STORY BOOK*. Duffield, 1915.

Tennyson, Alfred.

The Brook. p. 40-2, in Wiggin, K. D. and Smith, N. A. *GOLDEN NUMBERS*. Doubleday, 1902.

Music: Schubert, Franz: transcribed by Franz Liszt for the piano. Hark! hark, the Lark! Oliver Ditson.

MacDowell, Edward The Brook. Op. 32. p. 4-5. Carl Fischer.

III—SUMMER

Higginson, Ella.

Four-leaf Clover. p. 1472, in Stevenson, B. E. *HOME BOOK OF VERSE*. Holt, 1922.

Longfellow, H. W.

Rain in Summer. p. 32-4, in Wiggin, K. D. and Smith, N. A. *GOLDEN NUMBERS*. Doubleday, 1902.

Milne, A. A.

Sand-between-the-toes. p. 73-4, in *WHEN WE WERE VERY YOUNG*. Dutton, 1924.

Milne, A. A.

Buckingham Palace. p. 2-3, in *Same*.

Milne, A. A.

The Three Foxes. p. 38-40, in *Same*.

Music: Grieg, Edward.

Morning. p. 3, in *Peer Gynt Suite*. No. 1. Op. 46. Oliver Ditson.

MacDowell, Edward.

Midsummer. p. 6-7, in *NEW ENGLAND SKETCHES*. Op. 62. Arthur P. Schmidt.

Smith, Eleanor.

Oriole's Nest Song. p. 72, in *MODERN MUSIC SERIES*. 1st book. Silver Burdett.

IV—AUTUMN

Fyleman, Rose.

Fairies in Autumn, in *THE FAIRY GREEN*. Doubleday, Doran.

Freeman, M. W.

Pumpkin Giant. p. 44-61, in Skinner, A. M. and Skinner, E. L. *TOPAZ STORY BOOK*. Duffield, 1917.

Jackson, H. H.

October's Bright Blue Weather. p. 227-8, in Stevenson, B. E. *HOME BOOK OF VERSE FOR YOUNG FOLKS*. Holt, 1915.

Music: MacDowell, Edward.

Joy of Autumn. p. 28-34, in *NEW ENGLAND SKETCHES*. Op. 62. Arthur P. Schmidt.

A Biblio-Biography

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AS I think of childhood days, five books in the family library stand out prominently in my memory: SHAKESPEARE'S COMPLETE WORKS, a beautiful quarto volume, bound in bright blue silk and linen with gold lettering on the cover and gold edges on the leaves; TENNYSON'S COMPLETE WORKS, an octavo volume, but bound the same; A HISTORY OF THE WORLD and A HISTORY OF THE CIVIL WAR, both quarto volumes about five inches thick and profusely illustrated; The BIBLE, the family Bible, in black leather and gold with silver clasps, one whole section of which was devoted to picturing the scriptures.

Never were children allowed to take either of the first two mentioned, for they were gifts to my mother by my father in their days of courtship; but many an evening, while mother mended or embroidered, father read aloud a play of Shakespeare's. We children might, if we chose, play quietly with dolls or toys, but early was it instilled in our minds that when a person was reading, no one should interrupt. So at first perhaps the names, the queer names, were all that attracted my attention, but as I grew older the beauty of rhythm and the songs impressed me. Father and mother went to singing school and had been rehearsing "Hark, hark, the Lark," and I remember my surprise to find that was in Shakespeare. Another of Shakespeare's songs to which I was introduced in the same way was "I Know a Bank Whereon the Wild Thyme Blows" from the MIDSUMMER NIGHT'S DREAM. I am sure they did not realize the rich background for the appreciation of Shakespeare that was being built into my life, but,

when I reached high school and began the study of *MERCHANT OF VENICE*, this was not new and strange to me. Home I went eager to announce what we were to study, and down came the old volume again, but this time we all read it together.

My introduction to Tennyson was more through mother's direction. One, not of the poet's choicest, but a choice bit of my childhood literature was:

"Minnie and Winnie slept in a shell;
Sleep, little ladies; and they slept well.
Pink was the shell within, silver without,
Sounds of the great sea wandered about."

When, at my grandmother's I found a large shell used as a door stop, a shell "pink within and silver without," and, holding it to my ear, heard "sounds of the great sea," this was very real to me. Mother read to us, or told us the stories of many of the narrative poems, and again many of the songs were learned by hearing them sung. To the accompaniment of the guitar, played by my father, I can hear now mother's sweet contralto as they sang together, "Sweet and Low."

Upon request either one or the other unwieldy volume would be placed on a table, or even on the floor for our use. There we would ponder over pictures long before we could read the text, and asking questions about pictures brought forth the telling of many a story. When I began the study of ancient history in high school, I found that hero tales new to many of the class were treasures of my childhood.

My mother's Puritan heritage from ancestors in the early Massachusetts colony carried with it decided notions about what

was proper to do on the Lord's Day. This was the time when, hour after hour, we poured over the pictures in the "big" Bible, again having many of the stories told until we children would take turns in telling the stories as we turned the pages of pictures. Our Sunday school papers were never destroyed, but, as a few accumulated, were carefully sewed together in little books. As soon as we were able to read these, we enlivened the reading by hunting for the picture to accompany the story. I still have one of the books of quaint little leaflets stored away in a box of treasures. Every Christmas brought one of us a new book of Bible stories and these, as we reached the age of reading for ourselves, were the more enjoyable because of our early acquaintance with the stories in the family Bible.

When I was five years old, I had a long illness; and, in the days of convalescence, I was given a large, illustrated copy of *Mother Goose*. I often think of the patience of an auntie of mine, who lived with us and who-always played the part of nurse to us children. She not only read these jingles to me again and again but took time to teach me many of them so that I could entertain myself saying them as I lay alone. A childhood without *Mother Goose* would, indeed, seem barren to me. I have entertained many little children, especially in those morning hours when little folks are wide awake and older folks long for a morning nap, by seeing how many *Mother Goose* rhymes we could say; I have used *Mother Goose* in introducing the study of the lyric in high school; I have used *Mother Goose* as contests for entertainment in social groups among young and old, and it does seem true that the present day young people do not know them so well. Recently in Mr. Hughes Mearns' class in creative reading, he discussed these rhymes and showed the philosophy of life embodied in so many of them; so I have been reviewing them from a new point of view and enjoying them all over again.

The books that are outstanding in my mind among those which I possessed are *BLACK BEAUTY*, *BEAUTIFUL JOE*, *LITTLE LORD FAUNTLEROY*, *EDITHA'S BURGLAR*, *BIRD'S CHRISTMAS CAROL*, *AUNT MARTHA'S CORNER CUPBOARD*, and *SWISS FAMILY ROBINSON*. Of these, the one that possessed me most was the last. Much of my reading was done in a seat in a crotch high up in an old apple tree where it was easy to imagine oneself in the density of a virgin forest, and the sighing of the breezes through the treetop might well be the lapping of waves on a desolate shore. Unlike my older sister, who sewed and embroidered "as a ladylike girl should," I preferred to make things with wood and hammer and nails, choosing rather to make a doll's house than a doll's dress. In *SWISS FAMILY ROBINSON* were people, who out of their necessity, made things; and I, too, made rafts on which to float out to the wreck to secure one more chest; made the chest to hold the treasures; and, from the "junk" accumulated in the room in the barn used by my father as a sort of shop, a place to tinker, I rescued many a choice bit that would help this shipwrecked family. This was one of the books that I read over and over again.

One memory of an adventure into forbidden fields might appear in an autobiography that is written at a time so far removed. It remained a secret for many years, and I include it here only because I know it will be read by those having a broad understanding of child nature. There were no boys in our family, and I, caring more for play that interested boys than for the usual recreation planned for girls, played with all the boys of the neighborhood. As we usually played in our yard, mother's concern at my being a tom-boy was at least alleviated by my being where I could be watched. The boys began to read magazines that were talked of in mysterious voices and kept in secret places, and two of them finally agreed "to do me the honor" of including me in this reading

circle. I remember the cheap paper and print; I remember the thrill of watching my chance to tuck one under the veranda for safe hiding, far enough to be kept dry and out of sight, but within my reach to be withdrawn hastily; I remember the pride I felt in being included; but I do not remember a story, nor an incident from a story in any of the magazines. If there was anything vulgar there, I was not aware of it; but what little I can recall leads me to believe they were largely cheap detective stories. What a worry it would have been to the household had they known of this escapade; what a worry it might have been to me had I been discovered; what a worry it would be to me to see a girl do the same thing today, and how I might misjudge, but for the tolerance which I feel for boys and girls because of my years of comradeship, of innocent, joyous comradeship with the boys of the neighborhood.

Another source of my reading in those days was the Sunday school library from which I drew a book each Sunday for several years. From here came *LITTLE WOMEN* and the others of Louisa May Alcott's; *THE FIVE LITTLE PEPPERS* and the others of that series; but most outstanding of all the *ELSIE* books, twenty-six of them in a row and I read them all. I remember little of them and I often wonder if my interest were not rather in a sort of contest with myself, and a pride in telling others how many I had read, rather than my real interest in the stories. One incident, however, made a great impression on me and exerted an influence on my behavior. Lulu, a little girl with a violent temper, (I have forgotten whether she had red hair or not, but I did have and was supposed to have the proverbial temper to accompany it) one day in a tantrum kicked at what she supposed was her dog back of her, but her baby sister, not the dog, proved to be the one near, and she kicked her right off the veranda. I lived with her in the days that followed—days of confinement in her room, subsisting on a diet of bread and

water, and dwelling in mental torture at not being allowed to know how serious was the injury to the baby, not knowing whether she might even be dead. An unwholesome emotional response for a child, perhaps, but I know that again and again I was held from striking or kicking when I was angry because of my living those days with Lulu.

The summer that I was in eighth grade, I went to my grandfather's farm to spend my vacation. Here I might well have been lonely if I had not learned to make companions of books. When I began to look for something to read, grandmother took from the old secretary a copy of *SCOTTISH CHIEFS*, which she recommended enthusiastically, but told me that I might find something else there that I would like. I read *SCOTTISH CHIEFS* out of politeness I think; but I found here a treasure, a key into a new field of literature for me; I found *TEMPEST AND SUNSHINE* by Mary Jane Holmes. I devoured it. It was the only one there by this illustrious (?) writer, but I canvassed the neighborhood farmhouses where I was known and always went to call, and, besides finding one or two more of Mrs. Holmes' gems I became acquainted with E. P. Rowe, Rosa Carey, Mrs. Southworth and Mrs. A. D. T. Whitney. As I look back to my desire for more of these books, I think it was not the love story in them that appealed to me. My wholesome companionship with boys for playmates removed, or at least postponed, the thrill of the romantic story. What happened to me in this summer's reading was that, as some people enjoy poor health, so I enjoyed feeling sad with the heroine, who always endured excruciating anguish over something or other. The whole setting was right for this emotional appeal; I did most of my reading in a hammock in a little grove of pine trees where, as the wind sighed through the trees, I could sigh my sigh and cry my cry, and gain a reputation with my aunt and grandmother as a most model child to have around for I was never

any trouble. One bit of naive learning attached to this experience is the efficacy of cold water from an old-fashioned pump to remove all traces of recent emotional reactions.

When I returned to the city in time for school in September, I was on the trail of more books by E. P. Rowe and Mary Jane Holmes, and at once came home with one and innocently sat down in the family circle to peruse it. My father either noticed what I was reading or inquired from me, and from then on for weeks, yes, I believe for at least two years, conflict ensued about my reading. I was not forbidden to read these, but I was discouraged and made to feel uncomfortable. When father called me mornings, he would say, "Come, Mary Jane, it is time to get up." This rather plain name was not so popular then as now and I did not really enjoy his substituting it for mine, or for "daughter," a word that, as he says it, carries depths of tenderness. He told me how Mrs. Holmes was *Just an Ordinary Woman* who lived not many miles from us, and that he, himself, could write as good books as she (but he never had).

I think, in following out my reading of the innumerable volumes of E. P. Rowe, I was again possessed with the desire to conquer numbers. Here was a whole shelf of his books, and I wanted to take them in regular order, finish one, and take the next, until I reached the end. I have tried to recall something of these stories, and, aside from a vague remembrance of the earthquake in *WHEN THE EARTH TREMBLED*, I cannot recall an incident. Evidently this reading was sheer dissipation. At the same time that I was feeding on these, I was getting a partly balanced diet by having become interested in Dickens, Scott, and Cooper. This, too, was through direction from home, and by being told interesting parts of some of the stories that egged me on to reading the books.

I cannot seem to recall any book read at the suggestion of a teacher other than the ones required for study. We diagrammed painstakingly all of Scott's *MARMION*; and, although I looked upon diagramming with as much delight as working puzzles, I never knew that I had been led through a piece of delightful literature until years afterward, in preparing to teach *LADY OF THE LAKE*, I read *MARMION* by myself and found it an exciting story full of beautiful poetry. It makes me wonder if my students in years to come will have with them no memory of books worth while in their lives that I may have suggested.

Though I appreciate the direction that my reading had at home, I wonder if there is not something other than environment needed. My older sister had the same influences, but she never loved books, and read little. In fact, I have been guilty of writing my name in some of her books that I wanted, confident that her slight acquaintance with them would not make her sure whether they were hers or not, provided I did not deplete too much the number of books in her collection. She was naturally musical, and my inability to strike the right key of a song irritated her as much as her lack of interest in some story I wished to tell her annoyed me. Is it not true that

"To each man is given a marble to carve
for the wall,
A stone that is needed to heighten the
beauty of all;
And only his soul has the magic to give
it the grace,
And only his hands have the cunning to
put it in place."

And by some this task shall be wrought
through love of books and appreciation of
literature; by some, through harmony of
sweet sounds; by others, through mechanical skill. Let us who love books not be disagreeably insistent that every boy and girl, every man and woman, "carves his marble" after our pattern.

Objectives and Activities in Second-Grade English

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ENGLISH is a part of life, for written language and spoken language are the means by which we most frequently express our thoughts, our emotions, and our attitudes. Therefore, it is the duty of the school to make the child's English training so effective that his use of language, spoken or written, will clearly, concisely, and convincingly express his thoughts, attitudes, and emotions.

The English program in the schools should function, not only in the English period, but throughout the entire day. Habits of clear thinking, or orderly organization of ideas, and of interesting communication of those ideas, are habits which cannot be developed in the English period alone. Every lesson which requires the use of language as a means of expression, should be an English lesson.

If the English work is to be effective, two things must be provided:

- (1) Major and secondary objectives.
- (2) A large number of varied, interesting, and purposeful activities in which the children may engage. These activities must always bear a direct relation to the objectives which we are attempting to have the children attain.

The following outline of objectives and activities for second-grade English is a part of our English Course of Study for the primary grades. This course was prepared by the teachers of grades one, two, and three in our system. The course includes, in addition to objectives and activities for each of the above grades, a list of specific attainments for each grade and a discussion of suggested methods of procedure for each major activity. Space will not permit me to include the list of attainments and the discussion of methods of procedure.

SECOND-GRADE OUTLINE

Objectives

- I. To help the child to secure freedom and spontaneity in oral expression.
 - A. To encourage the child to talk freely about things in which he is interested and which he thinks will be of interest to the group.
 - B. To develop his ability to express himself with clearness and coherence so that he will be understood by the group.
 - C. To make him aware of the fact that if he is to hold the attention of his audience he must express himself in an interesting manner.

Activities

- I. To obtain objective.
 - A. Informal conversation about the following:
 1. Things brought from home.
 2. Things that they have made.
 3. Books that they like.
 4. Home life:
 - a. Work.
 - b. Play.
 - c. Pets.
 - d. Saturdays
 - e. Evenings at home.
 5. Interesting or unusual personal experiences:

1. To help him to realize that his audience will not be interested if he rambles.

- a. Trips.
- b. Holidays.
- c. Picnics.

- B. Informal conversation in connection with classwork related to the following:

1. Community life and history.
 - a. Indian life.
 - b. Shepherd life.
 - c. Transportation.
2. Civics.
 - a. Obedience.
 - b. Orderliness.
- c. Kindness.
- d. Punctuality.
- e. Courtesy.
- f. Thrift.
3. Nature Study.
 - a. Seasonal changes.
 - b. Migration of birds.
 - c. Common flowers.
 - d. Common trees.
4. Health.
 - a. Cleanliness.
 - b. Health habits.
 - c. Dangerous playthings.
 - d. Dangerous places for play.
5. Planning a project.
 - a. A dramatization.
 - b. A representation of
 - (1) Indian life.
 - (2) Shepherd life:

- II. To develop the sentence sense.

- A. To develop within the child a feeling for, and a recognition of, the sentence as the unit of thought and expression.
- B. To give training and practice in organized speech.
- C. To train the child to collect and organize his thoughts before attempting to talk.
- D. To develop the ability to give orally a three, four, five or six-sentence composition.
- E. To discourage the habit of beginning sentences with the words, "and", "then", and "so".
- F. To lead the child to see the importance of a beginning sentence that will arouse the interest of his listeners.
- G. To lead him to see the importance of an interesting ending sentence.
- H. To help him to recognize the importance of the following fac-

- II. To attain objective.

- A. Oral composition based upon the following:

1. Home experiences.
 - a. How I Help Mother or Father.
 - b. What I Do After School.
 - c. How I Amuse the Baby.
 - d. Two Things I Can Do To Make My Home Happy.
2. School experiences.
 - a. An Interesting Book I Have Read.
 - b. How To Treat a School Visitor.
 - c. How I Got My Money for Banking.
3. Community life and history.
 - a. Ji-Shib's Home.
 - b. Ji-Shib's Food.
 - c. An Indian's Work.
 - d. A Squaw's Work.
4. Civics.
 - a. Three Things My City Does for Me.

tors in oral composition:

1. Voice—natural talking tone.
2. Posture—erect.
3. Articulation—distinct.

b. What I Can Do To Keep Our Yard Clean.

5. Nature study.

a. How the Robin Builds Its Nest.

b. Two Things About a Caterpillar.

c. My Pet's Best Trick.

d. How I Am Kind to My Pet.

6. Jokes.

a. A Joke on Me.

b. A Good Joke I Read or Heard.

7. Personal experiences.

a. My First Party.

b. At the Circus.

c. My Favorite Toy.

d. A Picnic.

e. A Trip.

III. To expose the child to beautiful poetry and prose.

A. To build up an acquaintanceship with some of the best poems and stories meant for childhood.

B. To develop an appreciation of, and a desire for, those poems and stories.

C. To develop an appreciation of the beauty and the rhythm in poetic expression.

D. To enlarge the child's vocabulary.

E. To develop his powers of imagery.

F. To inspire him to make occasional attempts to express himself in poetic language.

III. To obtain objective.

A. Listening to poems read or said by the teacher.

B. Choosing the favorite part.

C. Selecting some of the rhyming words.

D. Voluntarily repeating the poem with the help of the teacher.

1. Class.

2. Individuals.

E. Dramatizing.

1. Story poems.

F. Making poetry booklets.

1. Poems copied and illustrated.

2. Original poems.

G. Discussing imagery.

H. Comparing with other poems on the same theme.

I. Illustrating.

1. Free illustration.

2. Pictures brought from home.

J. Contributing to the composition of a group poem.

K. Composing original poems, individually.

L. Listening to stories told by the teacher—only occasionally read.

M. Reproducing the story (not directly after telling).

N. Dramatizing the story.

O. Comparing the story with some other story on the same theme.

P. Commenting on the story.

1. Discussion of action, characters, etc.

Q. Joining in where there is rhythmic repetition.

III.—Continued.

- IV. To help the child to establish habits of correct usage in spoken English.
- A. To concentrate upon the elimination of the following gross errors, if they are made by the group:
 1. "was" for "were".
 2. "can" for "may".
 3. "them" for "those".
 4. "had came" for "had come".
 - B. To develop a feeling for, and a consciousness of, the correct terms that are being emphasized.
 - C. To continue emphasis, if needed, upon the correct use of the expressions selected for correction in the first grade.

- V. To train the children to make a logical organization of a series of ideas.
- A. To encourage them to contribute to a group composition.
 - B. To help them to make continual improvement in sentence structure by training them to criticize

- R. Illustrating some part of the story, or as a group project, the whole story.
 1. Tearing.
 2. Cutting.
 3. Drawing.
 4. Clay modeling.
 5. Constructing a theater stage.
 6. Moving pictures.
 7. Puppet plays.
 8. Sandtable representation.
- S. Giving some particular part of the story in pantomime.
 1. The other children guess the part portrayed.
- T. Composing original stories.
- U. Making story booklets.
 1. Original stories.
 2. Illustration of stories told by the teacher, and arranged so as to tell the complete story.

- IV. To obtain objective.
- A. Retelling familiar stories.
 - B. Listening for, and correcting errors during informal discussions.
 - C. Observing "Better Speech Week."
 1. Making posters.
 - D. Participating in a group contest to see which one of two groups will make the fewer errors.
 - E. Participating in drill exercises on the correct form, for example:
 Teacher: "What did you see on your way to school?"
 John: "I saw the ambulance."
 Mary: "I saw an aeroplane."
 Robert: "I saw a squirrel."
 - F. Playing a few of the best language games.
 - G. Repeating the right form when an error is corrected.
 - H. Participating in exercises to correct lip-laziness, cutting endings, dropping syllables, incorrect enunciation.

- V. To attain objective.
- A. Group compositions on subjects such as the following:
 1. Original story about a picture.
 2. Co-operative letters:
 - a. Invitations.
 - b. "Thank you" notes.
 - c. Note to a sick classmate.

and to evaluate the different sentences suggested for the group composition.

- C. To develop their ability to arrange the sentences in accordance with a logical sequence.
 - D. To train them to compose interesting beginning and ending sentences.
- VI. To develop the child's power to write a composition consisting of three, four, or five interesting sentences related to one subject.
- A. To lead the child to a realization of the importance of interesting content.
 - B. To lay the foundation for the following habits in relation to the form of written composition.
 - 1. Habit of writing a complete heading on the paper.
 - 2. Habit of leaving a one-inch margin at the left of the written work.
 - 3. Habit of not crowding the writing at the end of a line.
 - 4. Habit of preparing a neat paper.
 - C. To lay the foundation for the following habits in relation to the mechanics of written composition:
 - 1. Habit of capitalizing.
 - a. The first word of every sentence.
 - b. The names of the days of the week.
 - c. The names of the months of the year.
 - d. The names of persons.
 - e. The pronoun "I".
 - f. The names of special holidays.
 - 2. Habit of punctuation
 - a. Placing a period after a statement.
 - b. Placing a period after an abbreviation.
 - 3. Interesting group experiences.
 - 4. Nature topics.
 - 5. Community life and history.
 - a. Stories about Ji-Shib for Indian booklet.
 - b. Stories for transportation booklet.
 - 6. Class newspaper.
 - 7. Original poems.
- VI. To attain objective.
- A. Individual written compositions related to the following:
 - 1. Home experiences.
 - 2. School experiences.
 - 3. Personal experiences.
 - 4. Interpretation of a picture.
 - 5. Completion of a story.
 - 6. Original story.
 - 7. Riddles.

Reading Aloud

CLARA B. JOSSELYN

*Librarian, Roosevelt Elementary Demonstration School
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READING aloud has untold possibilities in the home, classroom and library. It should not in any way take the place of silent reading; but with discretion, parents, teachers and librarians should use this as a means of bringing their groups more closely together.

A story read aloud makes a deeper impression than one read silently. Hence the necessity for reading only the best.

In our elementary school there is an attractive library which will seat forty children. Besides a well-rounded reference collection of about a thousand volumes, there are about four hundred books which circulate for home reading.

All the classes from the first through the sixth grade spend at least one period a week in the library. The librarian does much reading aloud and story telling to the first, second and third grades during these visits.

The library being well stocked with the very best of picture books, little first grade tots browse among these, learning the proper handling of books while constantly using them. Toward the first of the term, when reading is new to the children, the librarian does more story telling and reading aloud than she does later, when they can read for themselves.

Besides good editions of well known favorites, the librarian has read to these first grade children with successful response:—PETER PEA by Grishina, THE RABBIT LANTERN by Rowe, THE LITTLE GIRL WHO CURTSIED and BLACK CATS AND THE TINKER'S WIFE by Baker, THE LITTLE WOODEN DOLL by Bianco, CLEAN PETER by Adelborg, MILLIONS OF CATS by Gag,

GOLDEN GOOSE BOOK by Leslie Brooke, TYKEY by Whitney, TOY SHOP by Lindsay, RAILROAD BOOK and SANTA CLAUS AND ALL ABOUT HIM by Smith, TWINS AND TABIFFA by Heward, THE COCK, THE MOUSE AND THE LITTLE RED HEN by Lefevre, and OLD, OLD TALES RETOLD by Richardson, (some of the first grade children read this themselves toward the end of the term).

Second grade children are quite thrilled with the knowledge that they can truly read. It is therefore a joy to the librarian to help them select books to take home and read themselves. Generally the class spends the first part of the period reading silently. Then the last ten or fifteen minutes is often devoted to listening to a story told or read aloud by the librarian. The group of stories told to this group is practically the same as that used for the first grade. Others read aloud include THE BLACK EYED PUPPY by Pyle, MERRY-GO-ROUND OF MODERN TALES by Emerson, PETER POCKET by Justus, PILGRIM STORIES by Pumphrey, JAPANESE FAIRY TALES by Williston, CHILD'S BOOK OF MYTHS by Price, JUST SO STORIES by Kipling, (bright groups of second grade pupils), WHY THE CHIMES RANG AND OTHER STORIES by Alden, SHORTY by Grishina, CURLY HAIRIED HEN by Vimar, POLLY PATCHWORK by Field and MERRIMEG by Bowen. JOHN OF THE WOODS by Brown was read most successfully to a second grade.

Longer books are enjoyed by the third grade children. Those which have been read aloud include CHI-WEЕ and CHI-WEЕ AND LOKI by Moon, THE STORY OF DR. DOLITTLE by Lofting, PINOCCHIO (large

illustrated edition) by Lorenzini, JOHN OF THE WOODS by Brown, TWO AND AGAIN by Brooks (we had about twenty good laughs over this, said the children), JUST SO STORIES by Kipling, RUMPTY DUDGET'S TOWER by Hawthorne and MERRIMEG by Bowen. The latter has proved a very happy success with many groups.

The librarian read HEIDI to a fourth grade, after which the class was shown lantern slides illustrating the story.

During the library periods of the fourth, fifth and sixth grades most of the time is spent by the children reading to themselves. The librarian helps each one in book selection. Sometimes she takes a slow reader off in the corner and they read softly together, first a paragraph read by the pupil, then one by the librarian, making it possible to get into the thread of the story more quickly.

In the place of reading complete stories to the fourth, fifth and sixth grades, the librarian incites interest in worth while books by reading sections of certain stories aloud. There are no better books so to advertise than biography.

During two months last fall, our departmental grades read more biography than during the entire previous year. Both the reading teacher and the librarian introduced interesting biographies by reading and narrating sections of the books. The English teacher used lives of famous people as the subject of oral composition.

Poetry is very popular in our school. We cannot have too many copies of SILVER PENNIES or other good anthologies. Children love the music of words and we as teachers and librarians should give them a

start "along the path of melody" by reading or reciting poems to them often.

The librarian frequently asks the group in the library to put away their books a few minutes before the close of the period and that extra time is spent in the recitation of a poem or poems by the librarian. That they are enjoyed is shown by the fact that the children ask to have them repeated.

Sometimes when there is a poem like "Oh, who is so merry, so merry, heigh ho! As the light hearted fairy—heigh ho!" the poem is repeated and everyone takes part.

Some poems that are often used in our library are "The Huntsmen," "The Cupboard," "Silver," "Alas, Alack" and "The Bandog" by De La Mare; "Aunt Jane" by Asquith; "Please," "Fairies," "If You Meet a Fairy," "Mother," "Fairies and Chimneys," "A Fairy Went A-Marketing" and "I Stood Against the Window" by Fyleman; "The Dinkey Bird," "The Sugar Plum Tree" and "Wynken, Blynken and Nod" by Field; "Little Orphant Annie" by Riley; "The Candle Fairy" by Mansfield; "Sea Shell" by Lowell; "Puppy and I," "Market Square," "Sneezles," "Has Anybody Seen My Mouse?," "Jonathan Jo" and "Disobedience" by Milne; "The Potatoes' Dance" by Vachel Lindsay; and other selected poems from anthologies.

Through reading aloud the classroom teacher may introduce much of lasting value to her pupils. Likewise, the elementary librarian may share books that will give permanent joy and constructive help through the years to come.

Editorials

Shall They Be Arbiters?

WHSOEVER has the welfare of children at heart must rejoice that, under the leadership of the National Education Association, there have been protests expressed against all forms of propaganda in public schools. Teachers who resent the intrusion of propaganda into their classrooms recognize that propaganda is most insidious and menacing in the aspect of commercialism.

It is in the creed of every thoughtful educator that the commercialization of the interests, tastes, and inclinations of childhood in any way that jeopardizes the rights of children to education is an offense against society. This is true especially if such commercialization comes from within the public schools; but even when such propaganda does not come from within the schools it is objectionable, whatever its guise, and regardless of the region in which it operates. Teachers are concerned with all forces antagonistic to the proper schooling of children. They are much concerned with organized forces that tend to thwart the school or to exploit the educational rights of children.

Now there is a new form of commercial propaganda abroad—one that seems to menace book-loving children. There appear to be certain qualities about this commercial undertaking that make it obnoxious to teachers and parents who have solicitously trained their children to read and love books. The case against children's book clubs must be put before the public if the rights of children to freedom from exploitation are to be safeguarded. Let us examine the case against book clubs

for children in the light of their intrusion upon children's educational rights.

There is great danger that children's book clubs will exploit the modern training of school children for commercial gain. In the first place, they capitalize the juvenile interest in books which has been carefully nurtured in schools and in libraries. In the second place, they seize upon the club idea which the schools, in recent years, have so widely featured that it is almost irresistible wherever it occurs with an appearance of good. The juvenile book clubs thus utilize two aspects of education in which children have been led to have confidence, for commercial gain. The danger is at once apparent that commercial advantage and educational advantage may not always coincide.

Consider, now, the hypothetical case of a book discovered by one of these clubs, of negative literary value, low moral visibility, and prejudiced content, but possessing such high juvenile appeal as to be an obvious best seller. The temptation of such a book as a means of financial gain to agencies which have set out with commercialization of juvenile reading as an end, is at once apparent. It is too much to expect that children's book clubs will, if allowed to pursue their way without opposition, be more solicitous of the welfare of their young patrons than they are of their own monetary advancement.

Books of this character do appear, from time to time, and are read by numbers of children. But the harm they do would be multiplied many times if the volume were distributed by an agency so extensive in its activities as a book club.

But quite aside from all argument against commercialization, there remains the ques-

tion whether any organization, whatever its character, can safely become the arbiter of children's choices in reading. This is particularly true when such an organization sets out to narrow these choices down to some four or a dozen books a month for the hundreds of thousands of children living in the far-flung regions

reached by advertising in great weekly periodicals and newspapers.

Children's Book Week should be the occasion, this year, for protest against such a menace. The personal rights of children to choose books free from commercial exploitation should be widely proclaimed.



From *STORY BOOK EUROPE*, by Anne Merriman Peck. Courtesy of Harper.

Among the Publishers

The titles starred have been examined, and found especially commendable. Listing of unstarred books does not preclude later favorable review.

- Ayer, Jean Y., Baker, Franklin T. and Thorndike, Ashley H. *EVERYDAY STORIES*. (Everyday Classics: Additional second reader). Illus. by Maud and Miska Petersham. Macmillan, 1929.
- Badanes, Julie E., and Badanes, Saul. *A CHILD'S NUMBER PRIMER*. Parts one and two. Illustrated by Helen M. Torrey. Macmillan, 1929.
- Badanes, Julie E., and Badanes, Saul. *TEACHER'S BOOK*. To Accompany a Child's Number Primer, parts one and two. Macmillan, 1929.
- Ball, Francis Kingsley. *CONSTRUCTIVE ENGLISH*; Derivation, spelling, pronunciation, grammar, usage, capitalization, punctuation, and letter writing, with exercises. Ginn, 1923.
- Berman, Samuel. *STANDARDS IN WRITTEN COMPOSITION*: An experimental study in district two of the Philadelphia public school system. (Dissertation submitted in partial fulfillment of the requirements for the degree of doctor of education in Temple University.) Temple University, 1928.
- Boynton, Percy H. *A HISTORY OF AMERICAN LITERATURE*. Ginn, 1919.
- Chevalier, Julier C. *NOAH'S GRANDCHILDREN*. Illustrated by W. C. Trout. Doubleday, Doran, 1929.*
- Chubb, Percival. *THE TEACHING OF ENGLISH IN THE ELEMENTARY AND SECONDARY SCHOOL*. Revised and largely rewritten. Macmillan, 1929.
- Cordts, Anna Dorothea. *MANUAL FOR THE PRIMER (New Path to Reading)*. Ginn, 1929.
- Cordts, Anna Dorothea. *THE NEW PATH TO READING*. Primer. Illustrated by Maurice Day. Ginn, 1929.
- Cordts, Anna Dorothea. *THE WORD METHOD OF TEACHING PHONICS: A Teacher's Book (The New Path to Reading)*. Ginn, 1929.
- Ellwood, J. K. *FORMING CORRECT LANGUAGE HABITS*. Pads I, II, III, and Manual. Meador Publishing Company, 1929.
- Gower, Margaret Leveson. *THE FIGHTING SIX*. Illustrated by H. R. Miller. Harcourt, Brace, 1929.
- Hood, Evelyn. *AN AVIATOR*. Illustrated by Gracia Fox. (Beginning at Six Series). Doubleday, Doran, 1929.
- Hood, Evelyn. *A HEAD OF POLICE*. Illustrated by Gracia Fox. (Beginning at Six series). Doubleday, Doran, 1929.
- Irving, Washington. *THE SKETCH BOOK*. With an introduction by Talcott Williamson. (Modern Readers' Series). Macmillan, 1929.
- Jackson, William H. and Driggs, Howard R. *THE PIONEER PHOTOGRAPHER*. Rocky Mountain Adventures With a Camera. Illustrated. World Book Co., 1929.
- La Prade, Ernest. *MARCHING NOTES*. Decorated by Jay. Doubleday, Doran, 1929.*
- Leonhardy, Alma, Hogoboom, Grace W., and Van Patten, Elizabeth. *DIRECTED STUDY GUIDES for London's The Call of the Wild and Other Stories*. Macmillan, 1929.
- Lesterman, John. *THE SECOND MATE OF THE MYRADALE*. Illustrated by Rowland Hilder. Harcourt, Brace, 1929.
- Lisle, Clifton. *THE TREASURE OF THE CHATEAU*. Illustrated by William Siegel. Harcourt, Brace, 1929.
- Palmer, Anthony Ray. *PROGRESSIVE PRACTICES IN DIRECTING LEARNING*. Macmillan, 1929.
- Reimer, Edward F. *MATCHING MOUNTAINS WITH THE BOY SCOUT UNIFORM*. The official Boy Scout uniform, badges, insignia, and awards. Dutton, 1929.
- Sandburg, Carl. *ROOTABAGA COUNTRY*. Selections from Rootabaga Stories and Rootabaga Pigeons. With illustrations by Peggy Bacon. Harcourt, Brace, 1929.*
- Schmidt, C. C. *TEACHING AND LEARNING THE COMMON BRANCHES*. Appleton, 1929.
- Schwartz, Julia Augusta. *FROM THEN TILL NOW*. Stories in the growth of friendliness. World Book Co., 1929.
- Shakespeare, William. *THREE COMEDIES*. Decorations by James Daugherty. (The Merchant of Venice, The Tempest, As You Like It). Harcourt, Brace, 1929.*
- Spalding, Elizabeth Hill. *ENGLISH AT WORK*. World Book Co., 1929.
- Sutton, Annie Henshall. *MY WORKBOOK*. For the beginner in reading. Ginn, 1929.
- Theisen, W. W. and Leonard, Sterling A. *REAL LIFE STORIES*. Illustrated by Bernice Oehler. Macmillan, 1929.
- Whitehead, A. M. *THE AIMS OF EDUCATION, and Other Essays*. Macmillan, 1929.*
- Wilson, Romer. *SILVER MAGIC*. A collection of the world's best fairy tales from all countries, edited and arranged. With illustrations in color and line by Violet Brunton. Harcourt, Brace, 1929.*

THE NEWER ANIMAL STORY

(Continued from page 200)

some of them at least will realize that here is truth that is above actuality, which, after all, is the first criterion of great art. As Hildegard Hawthorne expressly put it, they are "absolutely true and absolutely imaginary at the same time." Their charm is perennial. One wise teacher told me that a JUNGLE BOOK story could discipline a whole grade for a year. While "Rikki-tikki-tavi" is probably the favorite of the younger ones, few children above the fifth grade will fail to listen breathless to "Toomai of the Elephants." I know college students do.

The JUST SO STORIES, intended for smaller folk, are more intentionally humorous. The author takes more liberties with our credulity in these animal myths. The poetry (I do not mean "verse") of these stories is exquisite. But since the book has been a necessary part of the equipment of

every grade school and teacher for almost a generation, it needs no justification here.

It would be impossible in this brief discussion to cover all the literature about animals that is worth placing on the shelves of the school library. There are dozens of modern fairy tales which deal with animal characters, more or less in the old folk manner, on the "juvenile literature" counters, but they are for the most part inferior because they are inevitably imitations. This does not apply, of course, to such tales as the Uncle Remus stories, which are the real thing. Then there are the books by hunters for museum and movie and the more purely scientific accounts by naturalists; for here, as elsewhere, we may make DeQuincey's distinction between the literature of knowledge and the literature of power. Of the making of animal stories, as of other books, there is no end.

MATERIALS FOR CHILDREN'S BOOK WEEK

(Continued from page 205)

During the last year a pamphlet by Grace Hazard Conkling appeared called IMAGINATION AND THE CHILDREN'S READING. This is published by the Hampshire Bookshop, Northampton. Walter Taylor Field has recently revised and enlarged his earlier book on children's reading. It is now called A GUIDE TO LITERATURE FOR CHILDREN and is published by Ginn and Company.

The second volume of THE THREE OWLS was published by Coward-McCann during the past year. It contains, as in the first

volume, contemporary criticism of children's books, and includes material published in the N. Y. HERALD TRIBUNE supplement "Books."

REALMS OF GOLD IN CHILDREN'S BOOKS is a large volume of fully annotated lists of books for various ages and on various subjects, interspersed with information about authors and illustrators. It was compiled by Bertha E. Mahoney and Elinor Whitney of the Bookshop for Boys and Girls, Boston, and contains a wealth of material. It is published by Doubleday, Doran.

CHILDREN'S BOOK WEEK EXHIBITION

(Continued from page 206)

Much interest and comment was aroused by the display of the half dozen or so maps of fairyland, the Holy Land, England, adventure, and so forth. Being placed where they could be studied at close range, they had a group to themselves most of the time. The men students

were most keenly interested in these.

The wide appeal of the Teachers College library exhibition from the parent through the teacher down to the tiniest child, made of it a stimulating event. How far reaching its effect will be is only a matter of speculation.

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